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we know that the joint temple of Rameses V and VI was completed, and this one we believe was not. Rameses VII and VIII and X and XI were among the fleeting figures of the time who barely succeeded to the throne before they disappeared. None of them could have carried so gigantic a work as far as this one was carried

who ruled the Old Kingdom. Secondly: the unfinished mortuary-temple of the last of the Ramessides — the last descendant of the great conquering kings of Thebes — in whose day the throne passed into the hands of the priests absolutely, and Thebes' power as sole capital ceased forever.



FIG. 12. PAINTED SANDSTONE RELIEF FROM A TEMPLE OF RAMESES II, AT THEBES

in their short reigns, and so our choice is limited to Rameses IX, who reigned nineteen years, from 1142 to 1123 B. C., and Rameses XII, who reigned twenty-seven years, from 1118 to 1090 B. C., and was the last of the line. Whichever of these two he was, the builder had none of the attributes of his powerful ancestors except their ambition. He had planned to eclipse the glory of their temples in a generation when Egypt was at the end of its resources and the king's power was on the eve of being usurped by the priests.

The chief discoveries of the year, then, were first: the great causeway, built about 2100 B. C., by Mentuhotep, as an approach to his temple at Der el Bahari. In Mentuhotep we have the foundation of the power of Thebes and the final overthrow of the last of the different families

A RELIEF BY PIETRO LOMBARDO

THE Florentine school of sculpture dominated to such an extent the development of the plastic arts in Italy during the Renaissance that at times one is apt to forget the extraordinary individual excellence attained by many non-Tuscan masters of the period. The name of Pietro Lombardo is doubtless familiar to even the most casual amateur of Italian sculpture; certainly, to all who have seen the exquisite sculptures of Santa Maria dei Miracoli, a church well named because it is itself one of the miracles of decorative art. With all this, however, Pietro Lombardo deserves to be better known than he is and his art more widely appreciated.

Among the Venetian sculptors of his

day Pietro Lombardo held a position somewhat similar to that of Sansovino in a later period of the same school. Foreigners both, one a Lombard and the other a Florentine, they nevertheless enjoyed great popularity in the city of their adoption, and in their turn influenced beyond others the development of the plastic arts

great hall of Wing F. A recent purchase by the Museum has now added to the collection the beautiful relief of Saint Clara and the Christ Child, exhibited this month in the Accessions Room.

The illustration accompanying these notes makes unnecessary a detailed description of the new acquisition. The relief



in Venice. Pietro Lombardo, or to give him his full name, Pietro di Martino da Carona, worked principally at Venice (from about 1462). He died in 1515. Lombardo also worked at Como and Faenza (both early), and at Ravenna (1482-83), Treviso (1485), and Mantua (1495-97).

By this master of faultless skill the Museum has owned since 1911 a fine example of sculpture in low relief, the profile portrait¹ in white marble of a youth, which is shown on one of the screens in the

¹This piece is No. 68 in the Catalogue of Sculptures, where it is illustrated on page 67.

itself is not polychromed; the slight discoloration which may be noticed in certain parts was caused, strangely enough, by wasps which had been permitted by a former owner of the relief to build their nests in the surface inequalities of the sculpture. An old photograph, reproduced in Paoletti's work on Venetian architecture and sculpture of the Renaissance, shows the relief thus encumbered with wasps' nests. The tabernacle frame, which is not shown in Paoletti's illustration and may not belong to the relief, has been painted blue and gilded in parts. Both frame and relief are of stone, but the shallow niche behind

the relief is a modern addition in plaster. The dimensions of the frame are 51 inches in height by 46 $\frac{5}{8}$ inches in width.

The relief when seen by Paoletti was in a villa at Carbonara near Treviso which may have belonged earlier to the Tiepolo family but was then in the possession of the Passi. It is possible that the relief came originally from the Church of Santa Chiara in Treviso where Pietro Lombardo is known to have worked. This would explain the rather unusual subject of Saint Clara holding in her arms the Infant Christ. It is only in the costume that the group differs from the customary representations of the Madonna and Child, but the wimple enframing the face of the saint and other details of costume would appear

to indicate, in Paoletti's opinion, that a monastic saint rather than Our Lady is the subject of this relief. The saint would then very probably be Saint Clara, the founder of the Order of Poor Clares.

Paoletti describes the relief as "a group composed with much ability, full of grace, and singularly admirable in the expression of ecstatic tenderness upon the face of the saint." This praise is indeed more than justified by the beauty of the sculpture itself. The same writer also refers to the refinement of execution which characterizes this relief. To choose a parallel from another field of art, the Saint Clara with the Christ Child reminds one in many ways of some of Giambellini's early Madonnas.

J. B.

ACCESSIONS

BENNINGTON WARE. — Mrs. Russell Sage has presented to the Museum an unusually fine specimen of the brown-glazed ware made in the United States Pottery at Bennington, Vermont, between 1846 and 1858. The new gift which is placed temporarily in the Accessions Room, is a generous-sized pitcher of the kind called sometimes hound-handled and sometimes hunting pitchers, from the crouching greyhound which forms the handle and the well-executed scene in relief around the body, showing a stag attacked by dogs. The shape and ornament of these pitchers were adopted from English models of slightly earlier date, but the honest and skilful pottery and the exceptionally rich glaze characteristic of Bennington ware give the American product an advantage over its foreign contemporaries and distinguish it from all other early native executions into the field of decorative art.

The hunting scene on the pitcher given by Mrs. Sage was probably modeled by Daniel Greatbach, an Englishman descended from a long line of Staffordshire clay workers, who had been employed previously at the Jersey City Pottery,

where he designed a smaller and less ornate hunting-pitcher with precisely the same stag and dogs which he later reproduced at Bennington. The Museum last year purchased an example of the Jersey City version and is now through Mrs. Sage's gift able to associate for comparison the two interesting specimens of early American ceramics.

D. F.

IMPORTANT LOAN OF ANCIENT GLASS. — Mr. Thomas E. H. Curtis of Plainfield, New Jersey, has lent to the Museum nineteen pieces of ancient glass. Of these the most important is a "cameo" amphora with a representation of a Satyr dancing and playing the cymbals. In view of the rarity of such vases and the excellence of the workmanship of this example, the loan has a peculiar value. The other pieces consist of a cameo with a representation of Tritons and nymphs, very delicately worked, two millefiori vases, two "Sidonian" jugs, four vases painted with enamel colors, several moulded vases, and vases with applied reliefs or threads of glass. All are excellent examples and are in a splendid state of preservation.

Special mention must be made of two